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ABSTRACT

This assessment guide represents a method for evaluating visual arts achievement by third graders. The artwork presented can be used to determine whether students have met learning objectives and are ready to advance, and also as a diagnostic tool for school improvement. The guide is based on selected sample learning objectives from "State Goals for Learning and Sample Learning Objectives: Fine Arts." These objectives have been formulated into a taxonomic design that measures the following parameters: (1) identification of terms, tools, and processes; (2) understanding of affective intent; (3) ability to form non-verbal cognitive deductions; and (4) sensitivity to perceptual aspects. The guide demonstrates the possibility of a standardized approach to the evaluation of art achievement. There are 52 pages of illustrations ranging from black and white photographs of tools and artifacts to full-color reproductions of paintings by famous artists. Each page consists of two or more "boxes" containing the illustrations, along with printed questions requiring the child to select the right answers among the boxes. A teacher's guide is included. An appendix lists the sample learning objectives. (SLD)

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An Assessment of Visual Learning

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An Assessment of Visual Learning

Grade 3

Designed and developed
by
Nikolaus Bezruczko

TABLE OF CONTENTS

INTRODUCTION	v
TEACHER INSTRUCTIONS	1
PART I	3
PART II	19
PART III	55
CREDIT PAGE	59
ITEM ANSWER KEY	63
INDEX OF SAMPLE LEARNING OBJECTIVES AND ITEM NUMBERS FOR THE ILLINOIS STATE BOARD OF EDUCATION STATE GOALS FOR LEARNING	64
CURRICULUM TAXONOMY BY ITEM MATRIX	66
APPENDIX A: GRADE 3 SAMPLE LEARNING OBJECTIVES	68

INTRODUCTION

The utilization of artwork in this assessment guide represents one method of evaluating visual arts achievement by third graders. The following considerations will help you in your review of this method.

First, because this assessment guide may not represent the art learning objectives in your district, school, or classroom, you are encouraged to adapt it. The assessment items should reflect your visual arts curriculum and local arts culture. Also, this method of presenting assessment items is intended only as an example. Some suggestions for alternative presentations are the use of postcards, photographic slides, wall posters, and computer video programs. Teachers are also reminded that in the area of art, a standardized assessment method such as this is most effective when used with teacher ratings and student portfolios. Under no circumstance should teachers consider this method as a comprehensive assessment of third grade visual art achievement.

Second, this assessment guide can be used a number of ways. Teachers may use the assessment items to determine whether students have met learning objectives and are ready for advancement to the next level of art instruction. The items can also be used as a diagnostic tool in the school improvement process. Teachers can examine students' responses to items and determine whether to reteach certain objectives, modify a method of instruction, or drop an objective from the curriculum.

A third consideration is the philosophy and organization of this assessment guide. An effective assessment method should complement and enhance instruction without disrupting regular classroom instruction. It should permit a teacher to direct individual students to complete specific assessment items without constant teacher supervision or special audiovisual equipment. Furthermore, the act of visual arts assessment should hold the promise of aesthetic enrichment for students. The students' interaction with fine works of art from several cultures, during an assessment, should stimulate further interest in art experience and present a challenge to their understanding and appreciation of artistic expression. For these reasons, the reading level for many of the items is at the third grade level and can be self-administered by a student. Because this goal is not practical for some items, the classroom teacher should review the assessment items and decide the extent of teacher supervision that is necessary to assess student learning.

Fourth, the items in this guide book are based on selected sample learning objectives from the publication *State Goals for Learning and Sample Learning Objectives: Fine Arts* (Springfield: Illinois State Board of Education, 1986). For persons interested in instrument construction, these objectives have been formulated into a taxonomic design assessing four aspects of art knowledge which appears on pages 66 and 67 of this guide. A brief description of the taxonomy that underlies this guide as an assessment device follows below.

Identification of terms, tools, and processes is basic to an instructional approach to art. Most educators would agree that some aspect of this area is essential to understanding the basic foundations of artistic performance and is a useful introduction to learning the skills and techniques of artistic production.

Understanding of affective intent is a subtle capacity to understand the expressive aspects of an artwork as intended by an artist. This specialized aspect of art deals with the capacity to understand feelings and expressions communicated in artistic statements.

Ability to form nonverbal cognitive deductions represents a high level of visual thinking and may enable a viewer to understand and know how others feel and live. Persons use this skill to arrive at conclusions and make predictions on the basis of nonverbal visual information. Although third graders are not expected to be highly accomplished at this level of artistic achievement, several items have been included to represent the range of visual skills taught in the third grade.

Sensitivity to perceptual aspects is the simple awareness of how visual stimuli differ. Textures, colors, shapes, and forms are perceptual aspects of an artwork that a viewer synthesizes to establish an overall sense of visual beauty and personal preference.

Although art comprises many other areas of knowledge and learning, this assessment guide focuses only on these four. Areas such as art production (i.e., students' capacity

to produce art objects), criticism, and interpretation should be assessed by another method.

Please note that several of the assessment items may be very difficult for third graders. These items are in the guide because they assess objectives that appear in the sample learning objectives (see above). A judgment regarding the appropriateness of these objects for third graders is beyond the scope of this Introduction.

Finally, this guide demonstrates the possibility of a standardized approach to the evaluation of art achievement in a district, school, or classroom. It suggests that educators, using local learning objectives and artworks significant to the community, can also develop valid assessment procedures that are economical and practical. Schools may wish to expand on this method by developing calibrated item banks or applying adaptive testing technology to their visual and performing arts curricula, further increasing the effectiveness of this method.

A technical report describing the reliability and difficulty of these assessment items, an analysis of item fit to an art achievement variable, item bias analysis, and questionnaire results of student and teacher reactions to the assessment method will appear in a separate document to be published by the Department of Research, Evaluation, and Planning of the Chicago Public Schools. Persons who use this test or adapt it in some manner are recommended to study this report carefully.

In order to produce an assessment guide that: (1) validly assesses art achievement, (2) promises to be useful as a reference aide to teachers, and (3) is intended to be aesthetically pleasing to students, the contributions of many persons and organizations were necessary. A crucial person was Ted Costopoulos (Koston) from Community Information Outreach (Department of Communication) of the Chicago Public Schools. He provided photographic services for several versions of the guide. Without his expertise, the guide would not have been produced.

Assistance from Lucinda Vriner and the teachers and students of the Franklin Fine Arts Academy is greatly appreciated. Ms. Vriner assisted with the design of many assessment items, generously provided samples of third grade artwork, and advised me on the artistic relevancy of some images to third graders. All photographs in Parts I and III are of student projects in her third grade classroom. She also facilitated the field testing of the items with the third grade students and teachers at the Franklin Fine Arts Academy.

Diana Foster, formerly of Artemisia Gallery, in Chicago provided several artistic reviews of the guide. She advised me on the technical accuracy of many artistic comparisons in these items and provided helpful suggestions for their artistic layout.

Several organizations provided valuable assistance and resources for this project. The Chicago Public Schools, through their departments of research and evaluation, and curriculum provided technical support for the word

processing of the guide book, several reviews of the items, as well as students for the field testing and piloting. In particular, Nancy Hiestand, Florence Halprin, and Cynthia Gonzalez, from these departments, contributed substantial time to the review of items. The Terra Museum of American Art, DuSable Museum of African American History and Art, Mexican Fine Arts Center and Museum, Field Museum of Natural History, and the Art Institute of Chicago generously waived their copyright restrictions for many of the photographic reproductions in this assessment guide. Associated with these organizations are several individuals who specifically provided expert advise and assistance.

René H. Arceo, Artistic Coordinator for the Mexican Fine Arts Center-Museum guided me in the selection of Mexican art prints. Angela Paterakis, Professor of Art Education of the School of the Art Institute of Chicago; Susan Freifeld, Manager of School and Teacher Programs and Roberta Katz, Director of the Department of Education of the Terra Museum of American Art; Theresa Christopher of the DuSable Museum of African American History and Art; and Robert J. Johnson, Director, Bureau of Art of the Chicago Public Schools critically reviewed the assessment items at crucial points of their development. Prof. Paterakis was instrumental in obtaining the permission to reproduce several prints from the Art Institute of Chicago, Ms. Freifeld and Ms. Katz facilitated the selection of Terra Museum prints, and Ms. Christopher arranged for the photography of several artworks from the DuSable Museum.

The cooperation of these persons and their respective organizations is gratefully appreciated. While their contributions greatly improved the final form of this guide, thus increasing its practical usefulness, I accept sole responsibility for the many flaws and defects that

remain. My hope is that we have produced an example and established a standard upon which future progress in the assessment of art learning can proceed.

Nikolaus Bezruczko
Chicago, Illinois

TEACHER INSTRUCTIONS

CONDUCTING THE ASSESSMENT. The items in this assessment guide can be administered to individual students or to a group. Questions 2-6 in Part I and all of the questions in Part II should be read to students by a teacher. The rest of the questions in the guide have been controlled to be at the third grade reading level. The teacher may, however, choose to read these items also.

SETTING UP THE TESTING CONDITIONS. Supply each student with a copy of the assessment guide (i.e., An Assessment of Visual Learning), an answer sheet, a pencil with an eraser, and a cleared desk top or table. The teacher will need an assessment guide, an answer sheet for demonstration, and extra pencils.

PREPARING THE STUDENTS. Indicate to students that they are participating in an assessment of their visual learning. Explain that the purpose of the assessment is to determine whether their instruction was effective and to help evaluate the extent of their learning in the visual arts. Instruct each of the students to write his or her name on the answer sheet and fill in the grid sheet. If this is a group administration, walk around the room to establish that the students are following directions correctly.

DEMONSTRATING THE ANSWER SHEET FORMAT. Demonstrate the use of the answer sheet by drawing the following example on the board. Note that a section on the answer sheet is titled **Test 1**. Students should mark all their answers for this assessment in **Test 1** of the answer sheet. Questions **1**, **16**, and **39** are sample items.

	A	B	C	D
Example:	☐	☐	☐	☐

Directions to students:

- Print your name in the grid section.
- Do **not** make any marks in the booklet of art prints. Mark all your answers on the front of your answer sheet in the section with the title **Test 1**.
- When you mark an answer on the answer sheet, make sure that the answer number matches the question number in the booklet of art prints.
- Notice that every answer number on the answer sheet has four circles. Each circle corresponds to **A**, **B**, **C**, or **D**. If you think the correct answer to a question is **A**, fill in the circle under **A**. (Demonstrate on the chalkboard how to fill in circle **A**).
- If you wish to change an answer, completely erase your answer. Then fill in the circle for the answer you think is correct. Be sure that you mark only one answer for each question. If you have more than one answer, the item will be marked wrong.

SCORING THE TEST. Details regarding either electronic scanning or hand scoring of the answer sheet should be supplied to the teacher prior to the administration of the test.

PART I

A



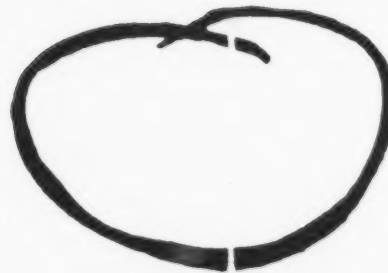
B



C



D



TEACHER DIRECTIONS:

Questions 2 thru 6 in Part I are read to students by the teacher. Read the directions and the sample item below.

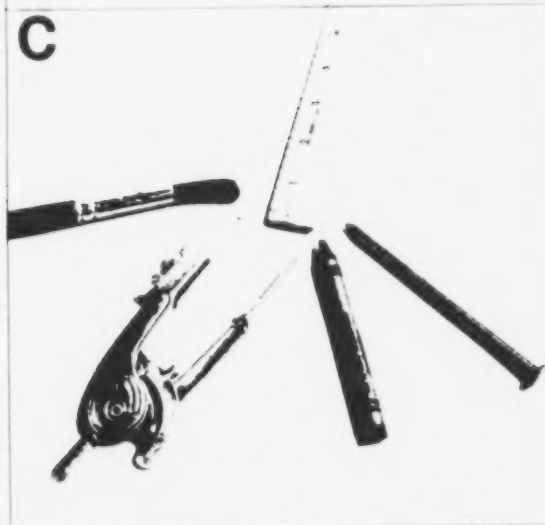
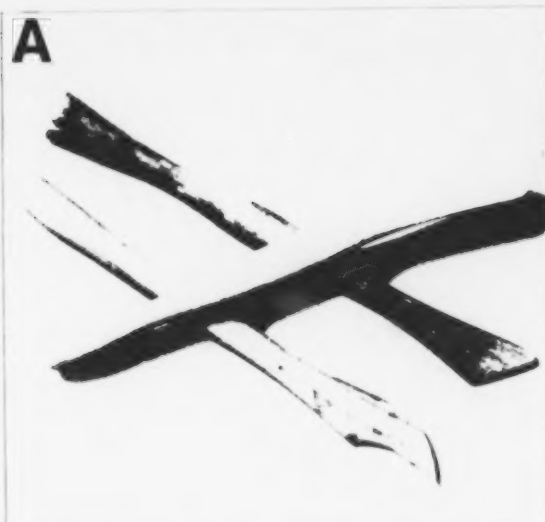
1. Sample item.

"Students, I will now ask you questions about the pictures in this book. First will be a question about the pictures on page 3. Look at the boxes on page 3 and choose the drawing of the straight line. Mark A, B, C, or D next to #1 on your answer sheet."

After all students mark the sample item, supply them with the correct answer. Then read questions 2 thru 6 to the students. Items 7 thru 15 may be read by the students.

STOP HERE.

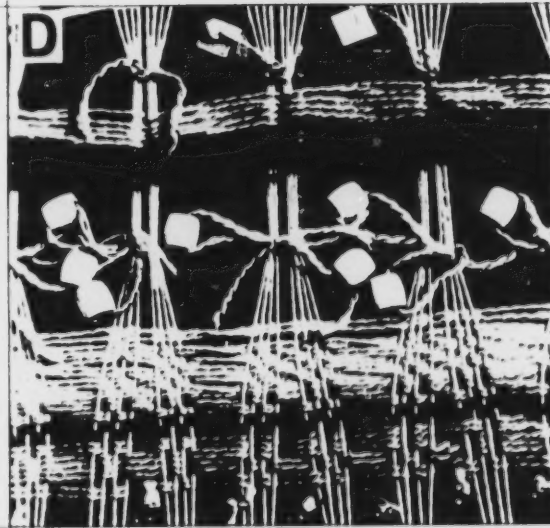
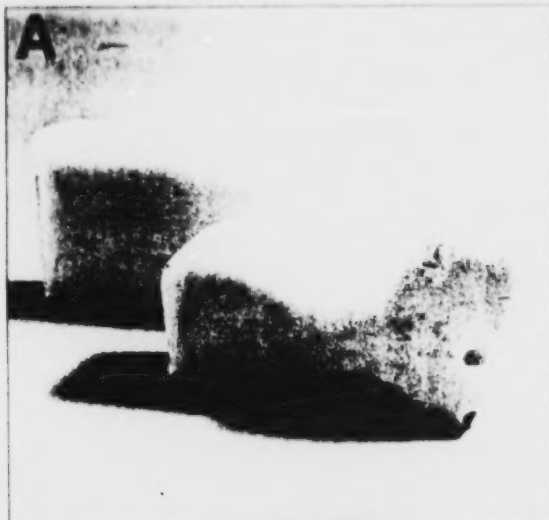
BEGIN THE TEST HERE.



2. Which box shows a loom?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

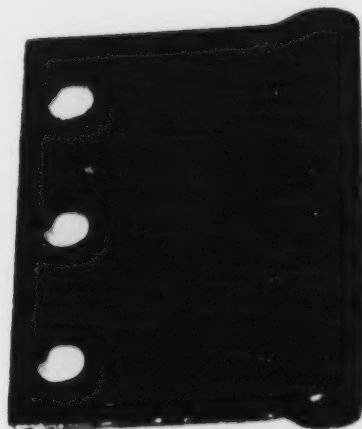
GO ON.



3. Which box shows something made by **weaving**?

Mark **A, B, C,** or **D** on the answer sheet

GO ON.

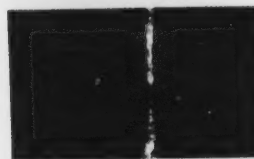
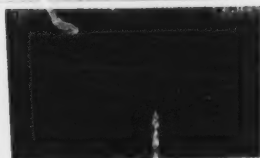
A**B****C****D**

4. Which box shows a **tool** for making the print below?



Mark **A, B, C,** or **D** on the answer sheet.

GO ON.

A**B****C****D**

5. Which box shows only **primary** colors?

Mark **A**, **B**, **C**, or **D** on the answer sheet

GO ON.



6. What was needed to make this picture?

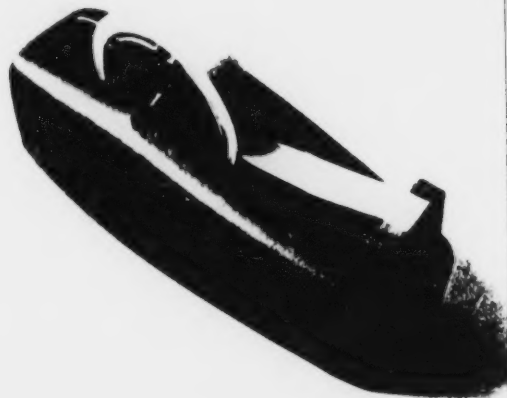
- A. brush
- B. loom
- C. light
- D. pencil

Mark **A, B, C,** or **D** on the answer sheet.

GO ON.

TEACHER NOTE: You may direct students to read items 7 through 15 in this section to themselves.

A



B



C



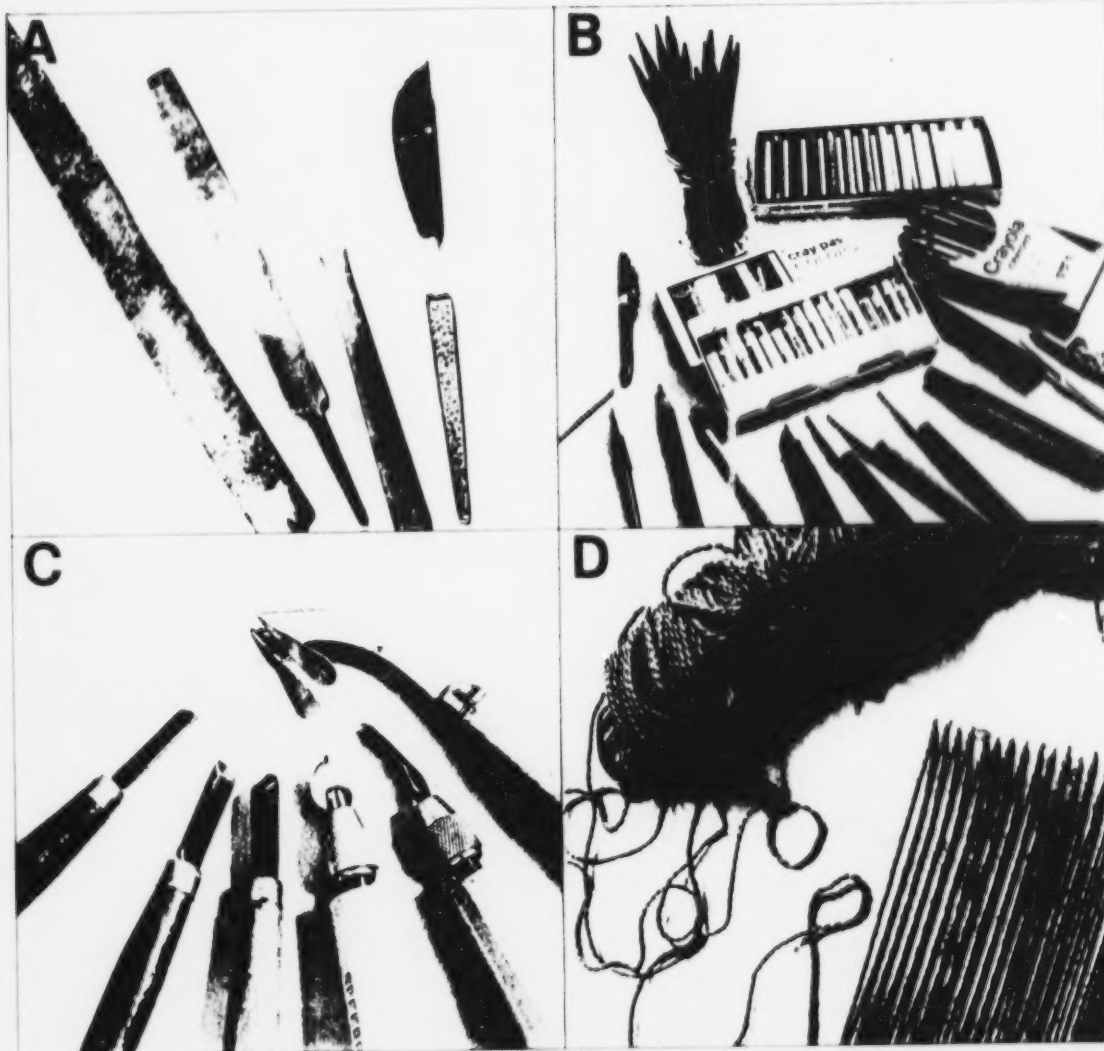
D



7. Which box shows tools for painting?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

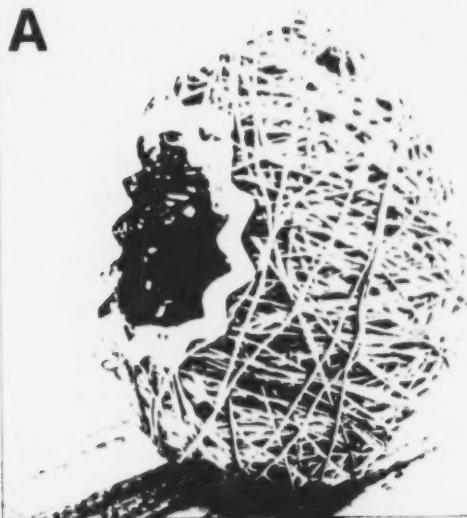
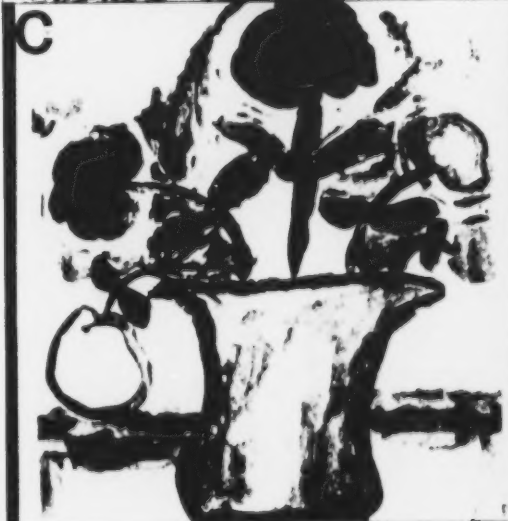
GO ON.



8. Which box shows tools for **drawing** on paper?

Mark **A**, **B**, **C**, or **D** on the answer sheet

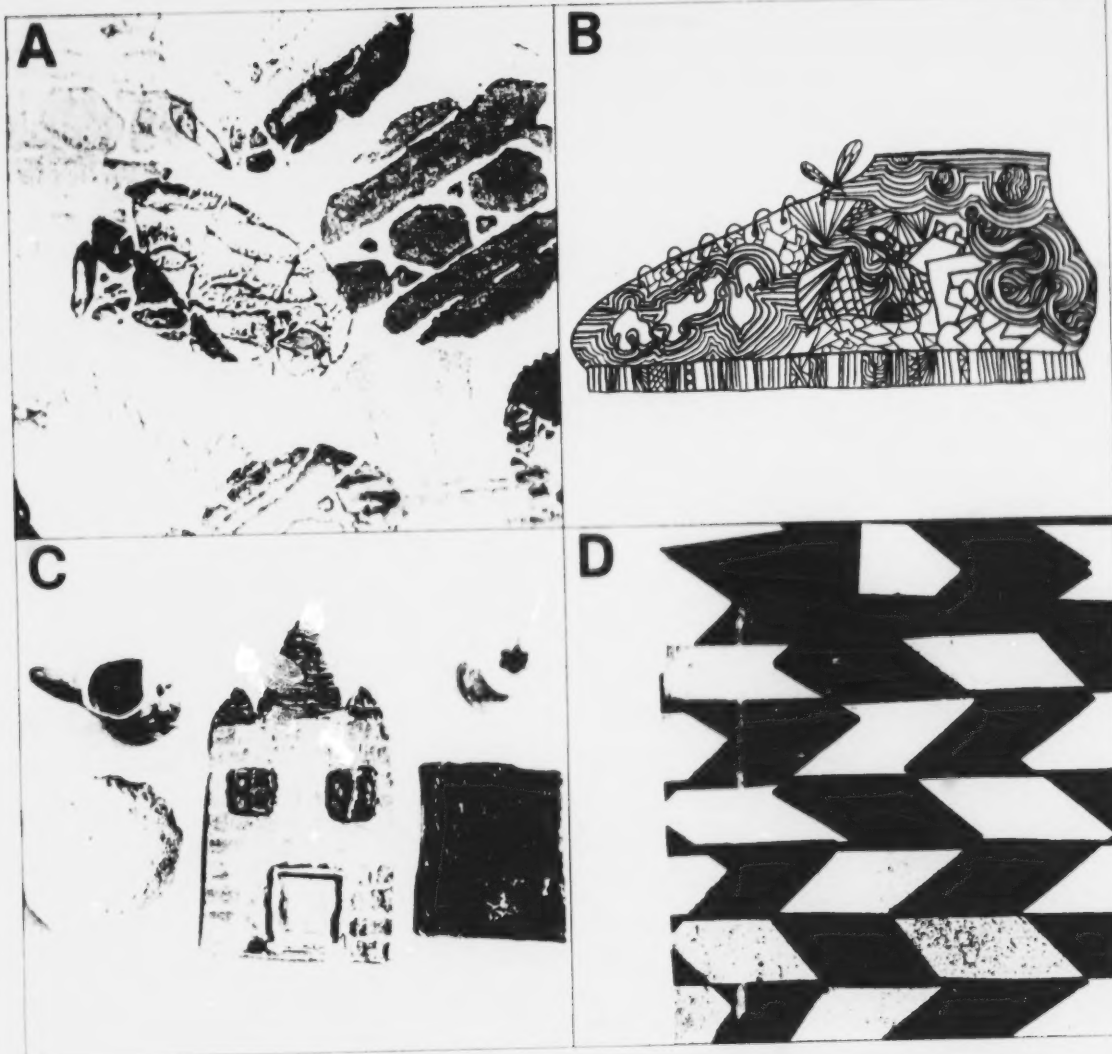
GO ON.

A**B****C****D**

9. Which box shows a painting?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

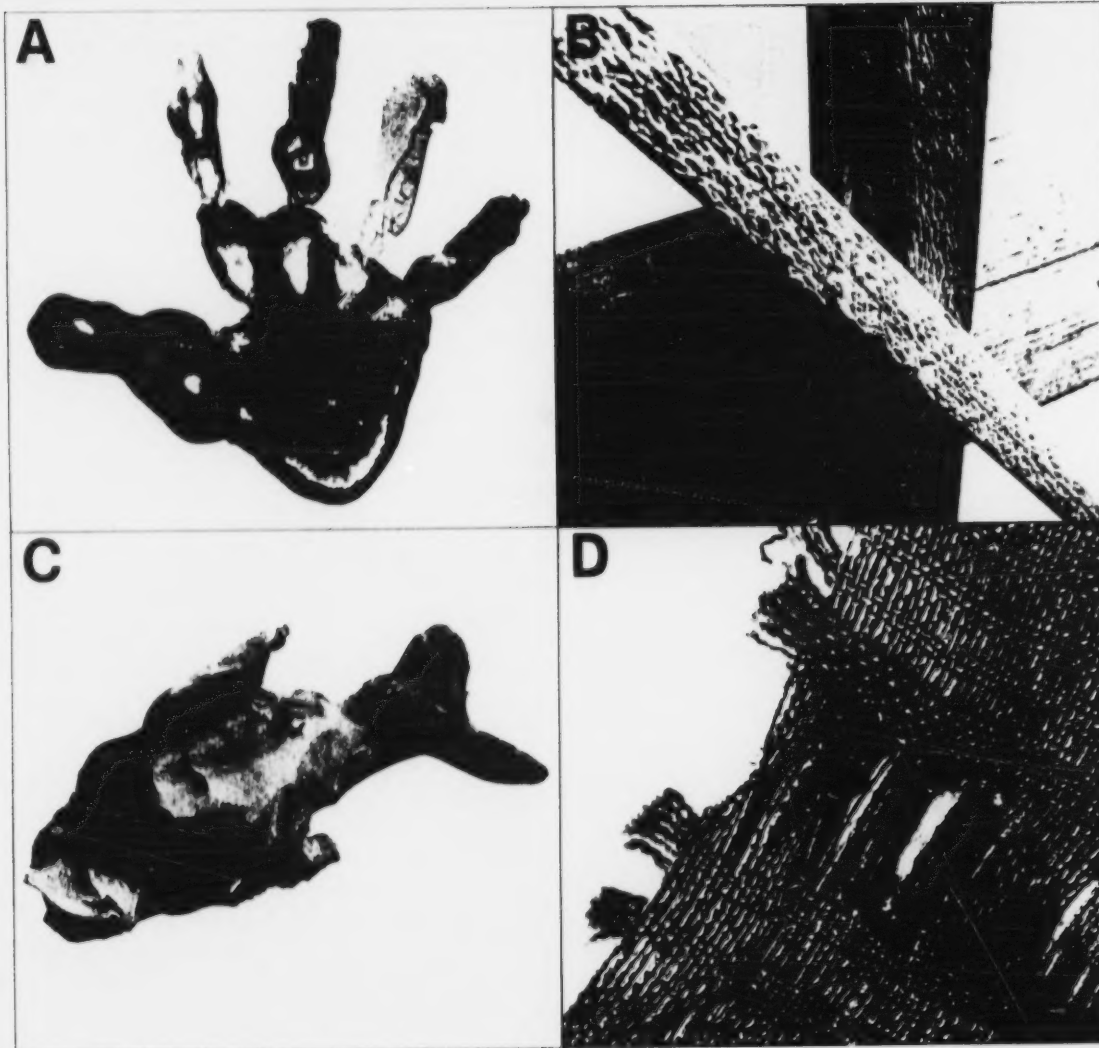
GO ON.



10. Which box shows a **line drawing**?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

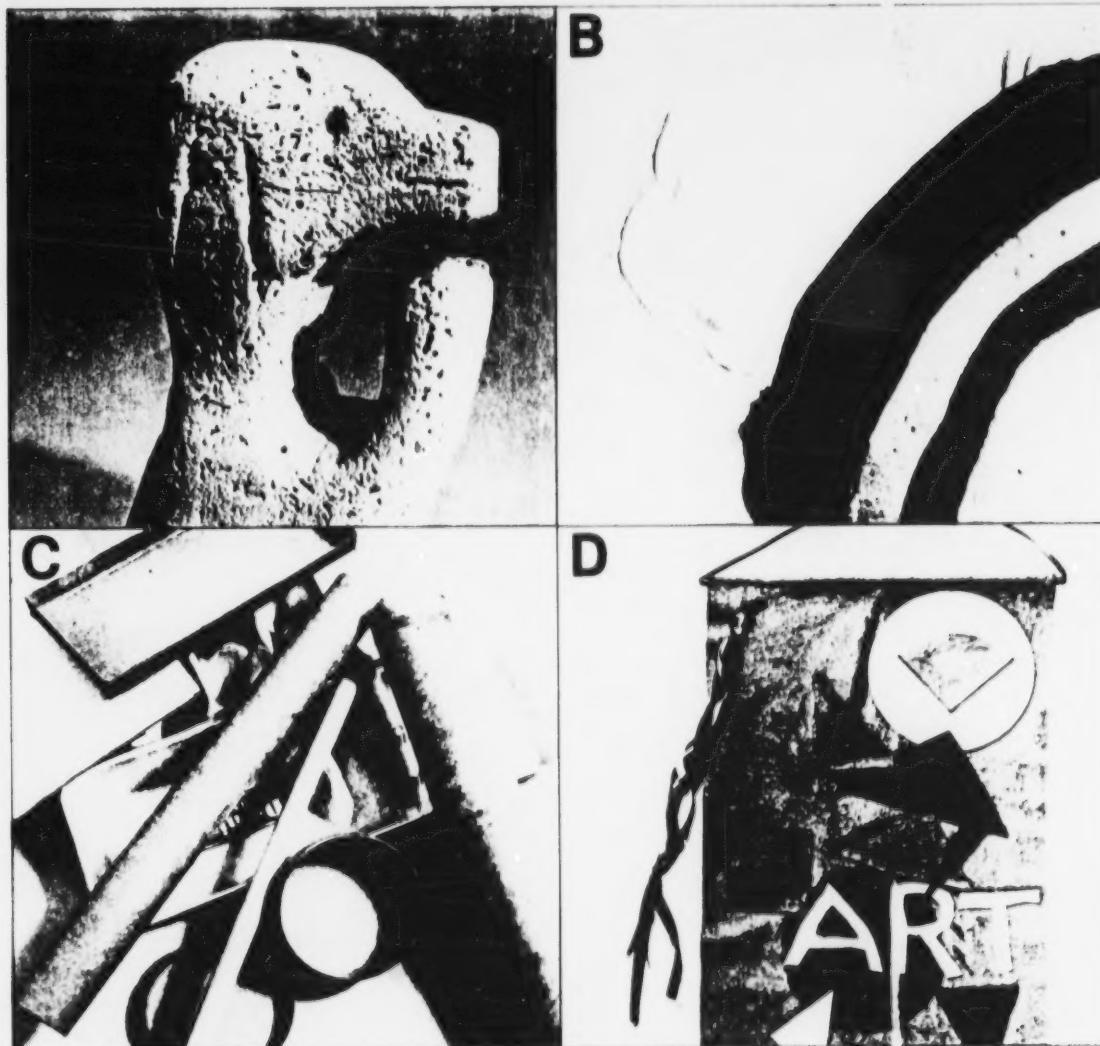
GO ON.



11. Which box shows something made from **clay**?

Mark **A, B, C,** or **D** on the answer sheet.

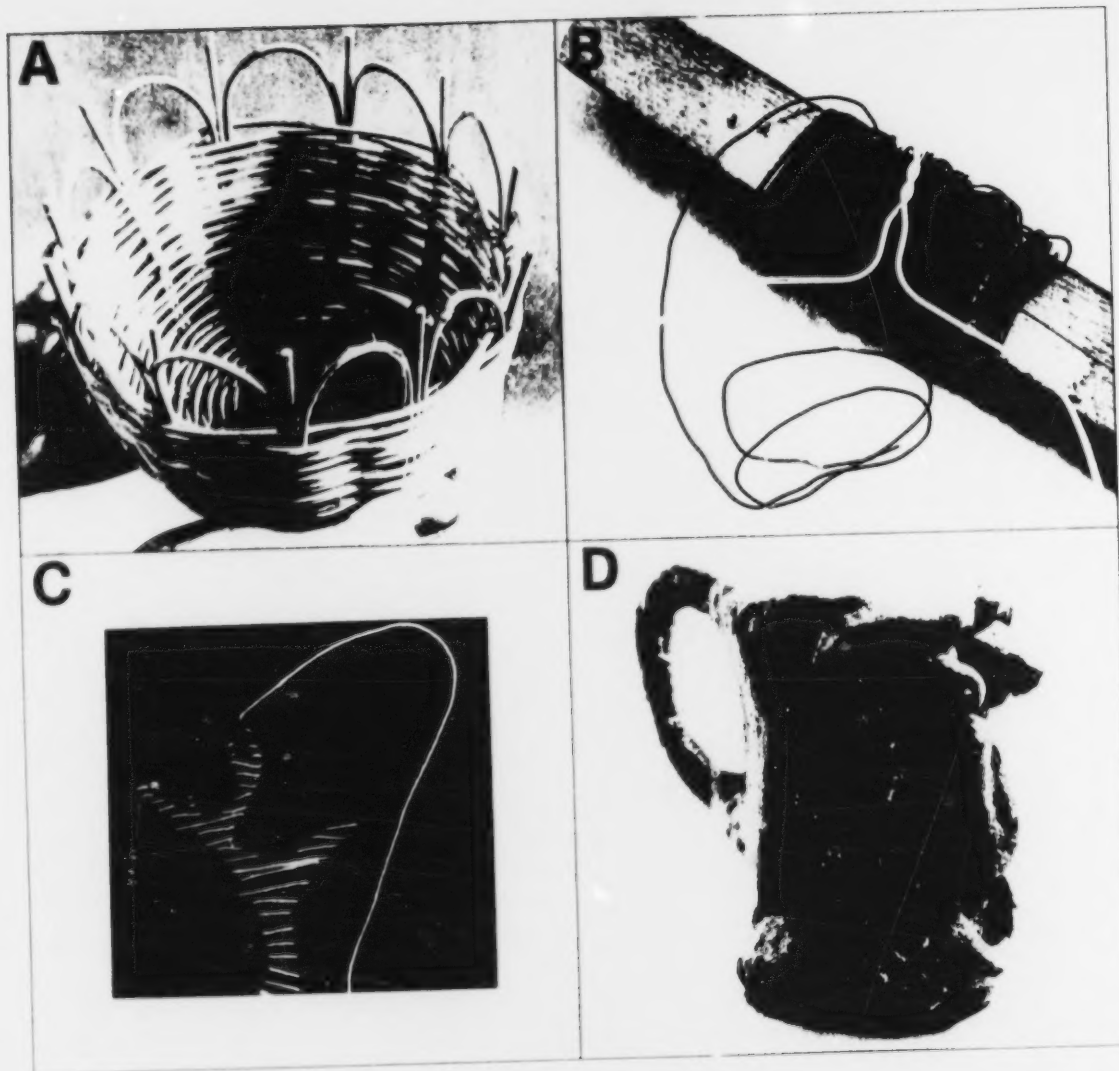
GO ON.



12. Which box shows a carving?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

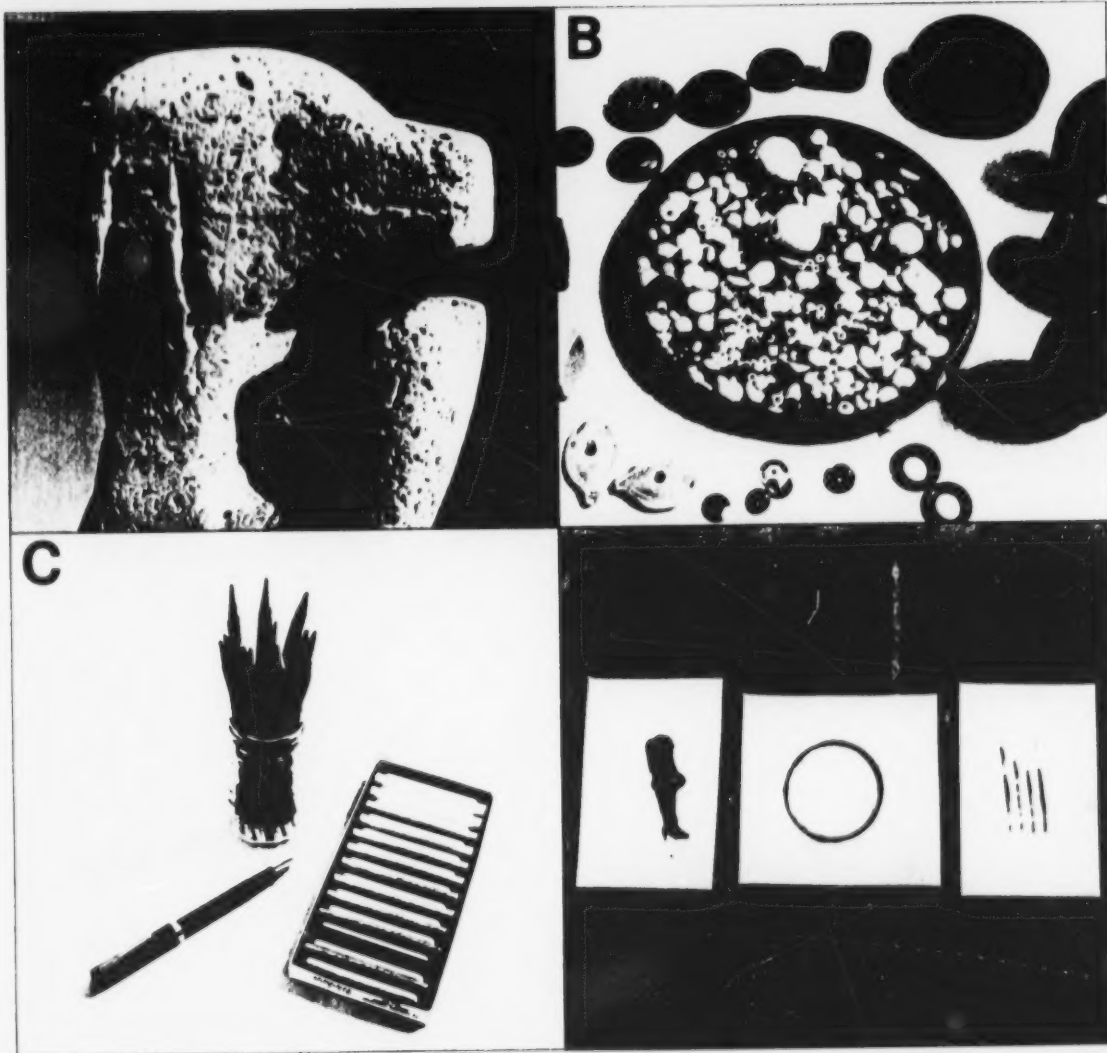
GO ON.



13. Which box shows something made with a **needle and thread**?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

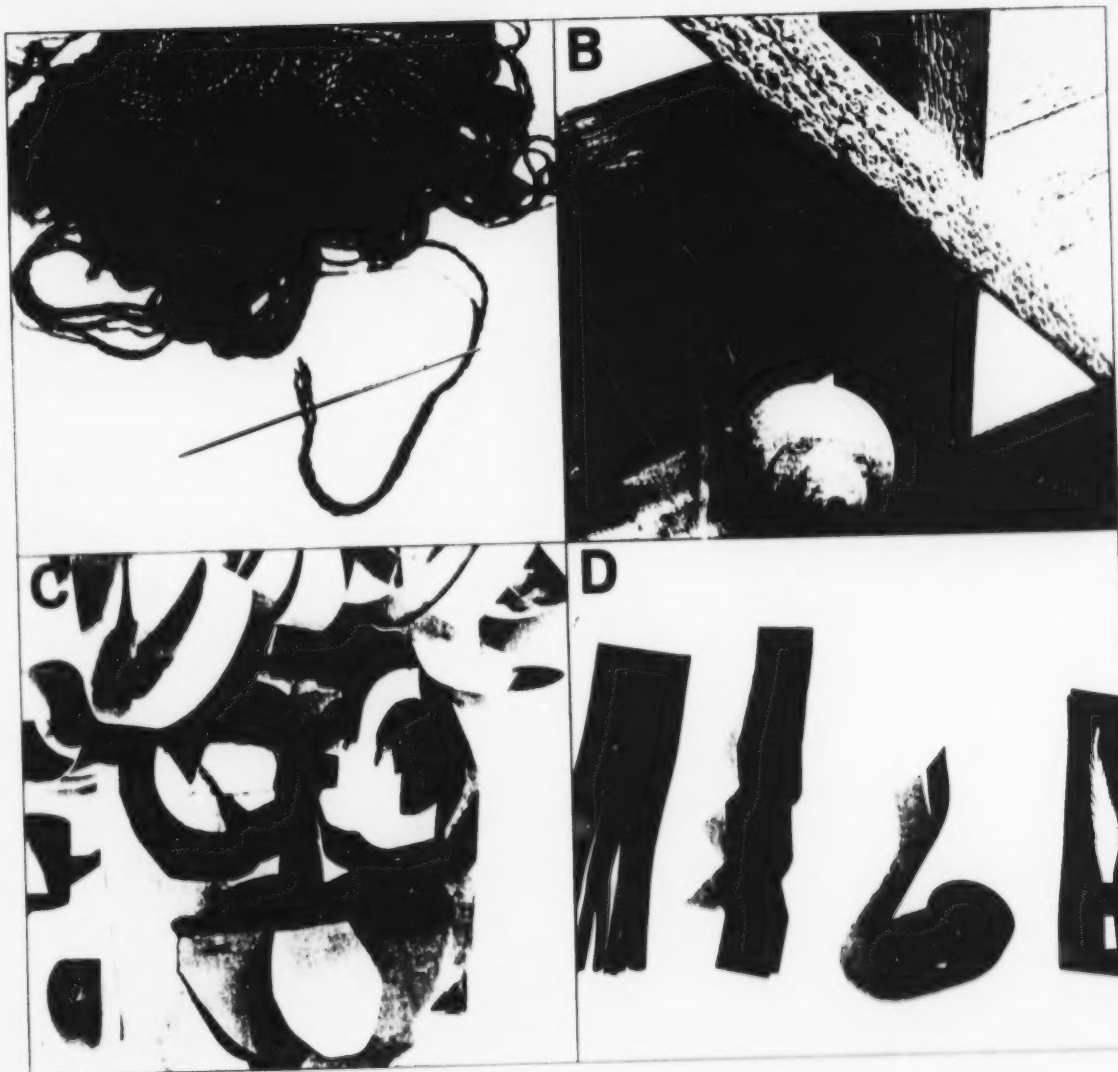
GO ON.



14. Which box shows things for stringing a necklace?

Mark **A**, **B**, **C**, or **D** on the answer sheet.

GO ON.



15. Which box shows things that can be **carved**?

Mark **A, B, C,** or **D** on the answer sheet.

STOP HERE.

PART II

TEACHER DIRECTIONS: Read sample item #15 on the next page to the students. Be sure that the students look at **both** pages (pages **20 & 21**) to answer the question. Answer any questions they may have about the item. After students have marked their answer on their answer sheet, review the correct answer with them. When you feel confident that all students understand the directions, read items **17** through **38** to them. Provide students with enough time to finish the items without rushing through them.

IMPORTANT

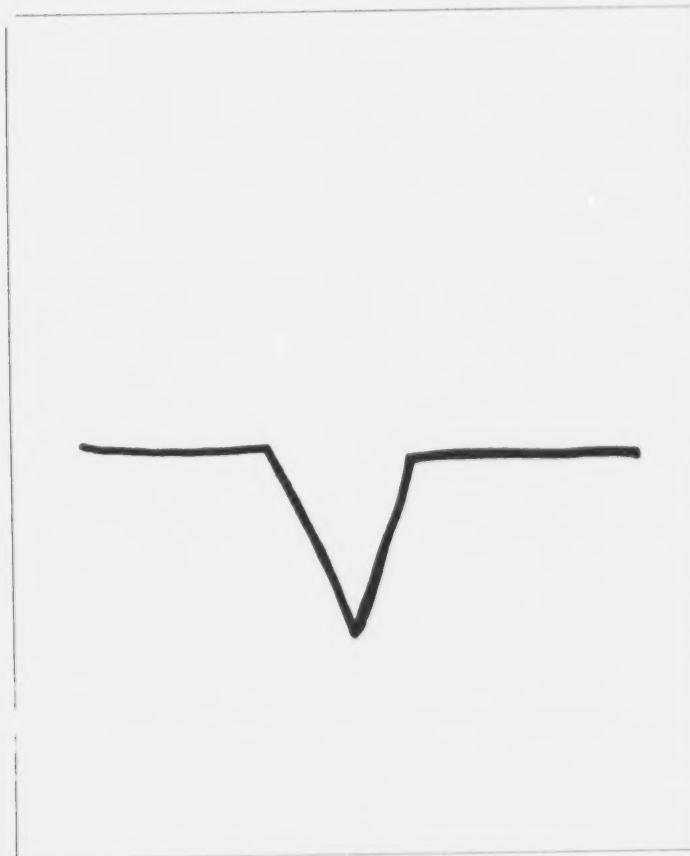
Please note that on several pages (pages **26 & 27, 28 & 29, 32 & 33, 46 & 47, 48 & 49, and 52 & 53**), four artworks and **two** assessment items are presented to students. Be sure the students understand that the four artworks on these pages are used to answer **both** assessment items.

**SAMPLE
ITEM:**

16. Look at the art on pages **20** and **21**.
Which line has a **soft** feeling?
Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

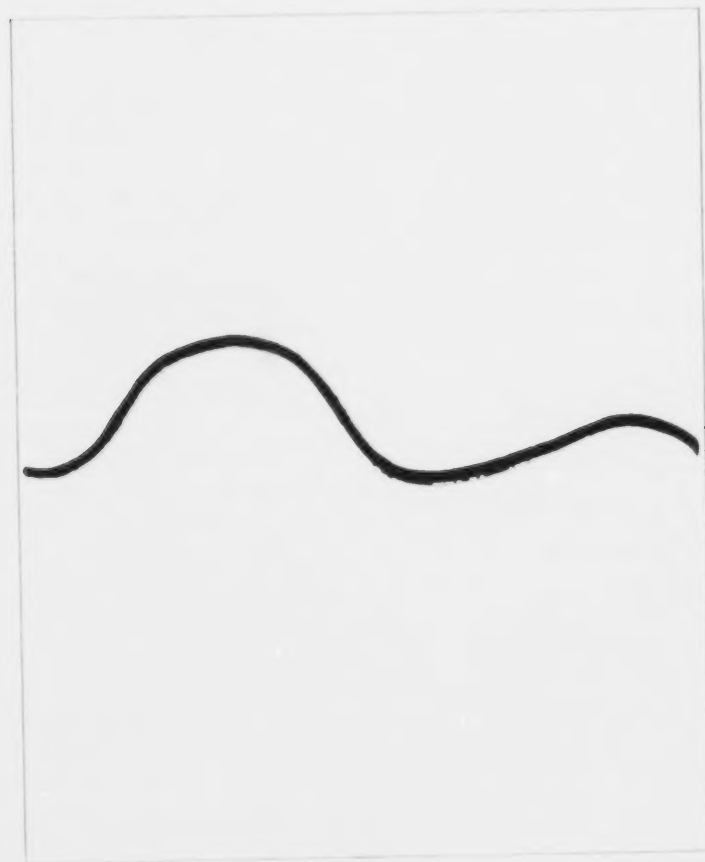


B



C

54



D

55

21

BEGIN PART II HERE.

- Look at the paintings on pages **22** and **23**.
17. Which painting shows a dress that looks **shiny** and **smooth**? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

56

22



B

57

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C

58



D

59

GO ON.

23

Look at the art on pages 24 and 25.

18. Which one shows the **most** movement? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

60



B

61



C

62



D

63

GO ON.

- Look at the art on pages 26 and 27.
19. Which one shows **bold** line and color? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

64

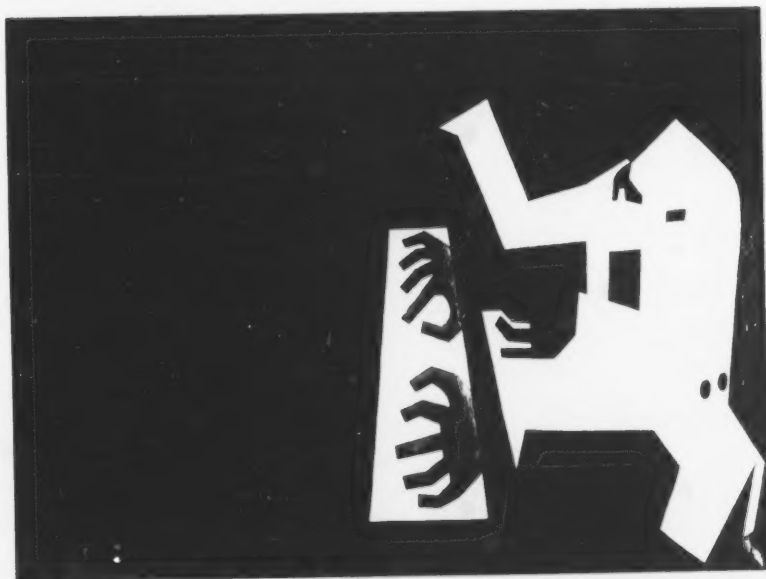


B

65

Look at the art on pages 26 and 27.

20. In which artwork did the artist use **metal** as a flowing line? Mark **A**, **B**, **C**, or **D** on the answer sheet. (**TEACHER NOTE:** Be sure that students look at the artworks on **both** pages to answer the question.)



C



D

GO ON.

- Look at the art on pages 28 and 29.
21. In which painting did the artist use **many** rectangles? Mark **A, B, C,** or **D** on the answer sheet.



A

68

- Look at the art on pages 28 and 29.
22. In which painting did the artist use **only** natural shapes? Mark **A, B, C,** or **D** on the answer sheet. (TEACHER NOTE: You may substitute the word **organic** for **natural** if it more accurately reflects your curriculum. Be sure that students look at the artworks on both pages to answer the question.)



B

69



C



D

GO ON.

Look at the art on pages 30 and 31.

23. A flower is in the **front** of which painting? Mark **A**, **B**, **C**, or **D** on your answer sheet



A

72



B

73



C

74



D

75

GO ON.

- Look at the art on pages **32** and **33**.
- 24.** In which artwork did the artist use several different **materials**? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

76



B

77

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- Look at the artwork on pages 32 and 33.
25. In which artwork did the artist combine colors with form to express **happiness**? Mark **A**, **B**, **C**, or **D** on the answer sheet (**TEACHER NOTE:** Be sure that students look at the artworks on both pages to answer the question.)



C

78



D

GO ON.

79

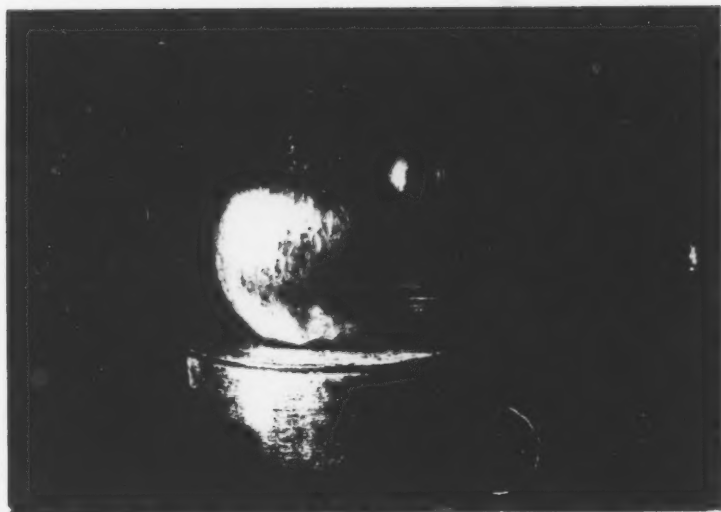
- Look at the paintings on pages 34 and 35.
26. In which painting did the artist use a brush stroke that is **different** from the others? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A



B



C

82



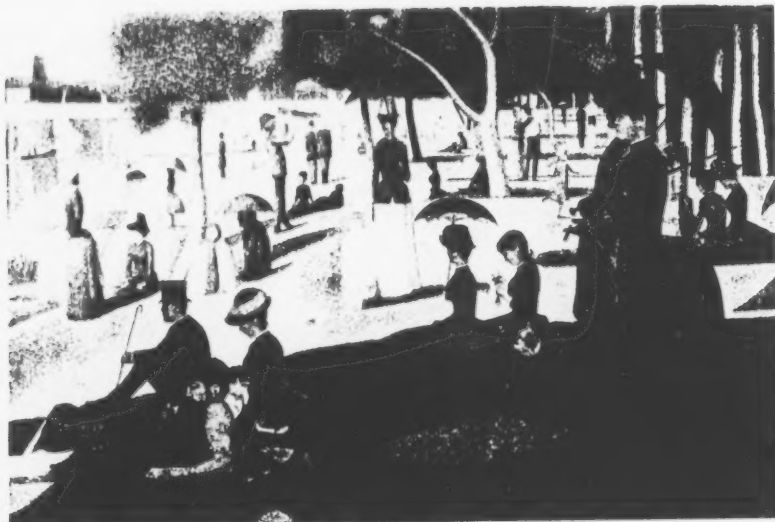
D

83

GO ON.

Look at the paintings on pages 36 and 37.

27. Which one was painted by **Georges Seurat**?
Mark **A**, **B**, **C**, or **D** on the answer sheet



A



B

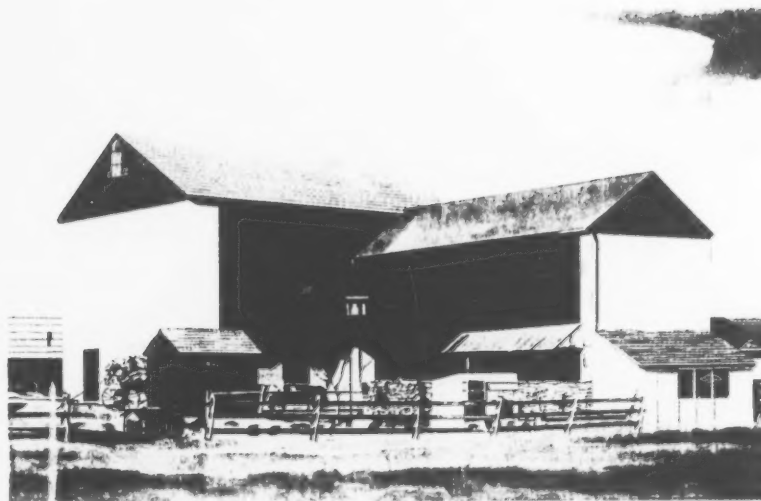
84

85



C

86



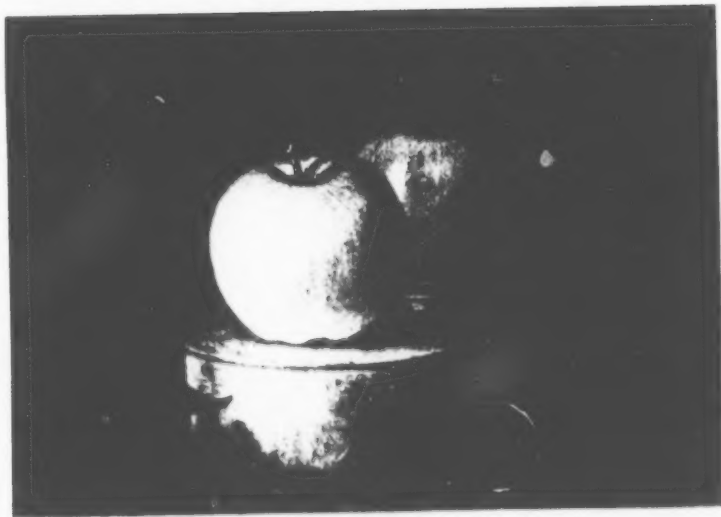
D

87

GO ON.

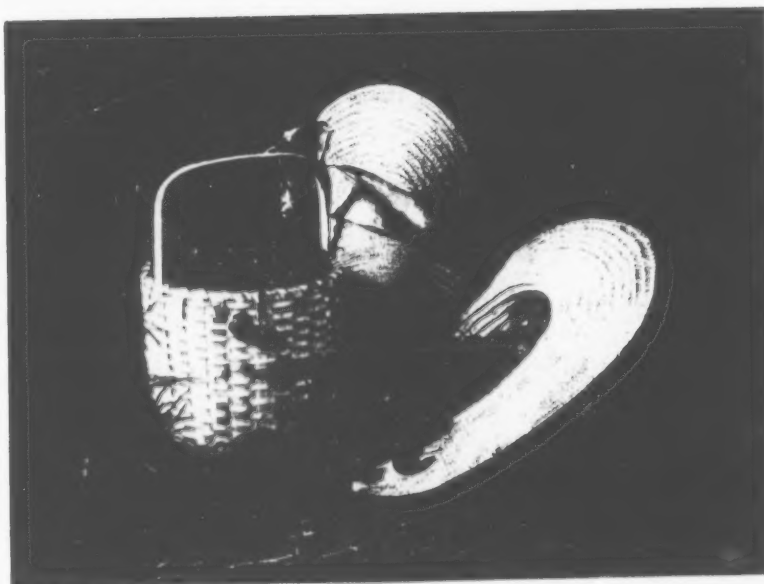
37

- Look at the paintings on pages 38 and 39.
28. Which painting has many **small** round shapes?
Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

88



B

89



C

90



D

91

- Look at the art on pages 40 and 41.
29. If you could touch it, which one would feel **smoother** than the others? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

92

40



B

93



C



D

94

95

GO ON.

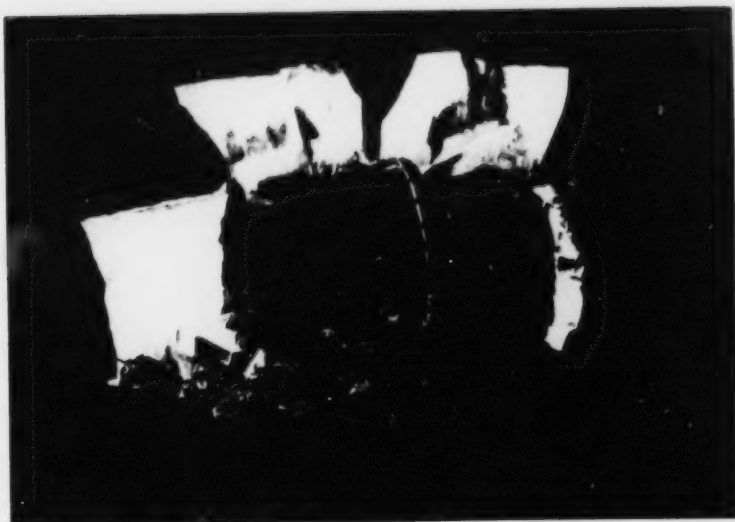
- Look at the paintings on pages 42 and 43.
30. In which painting is red the **strongest** color? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A



B



C



D

GO ON.

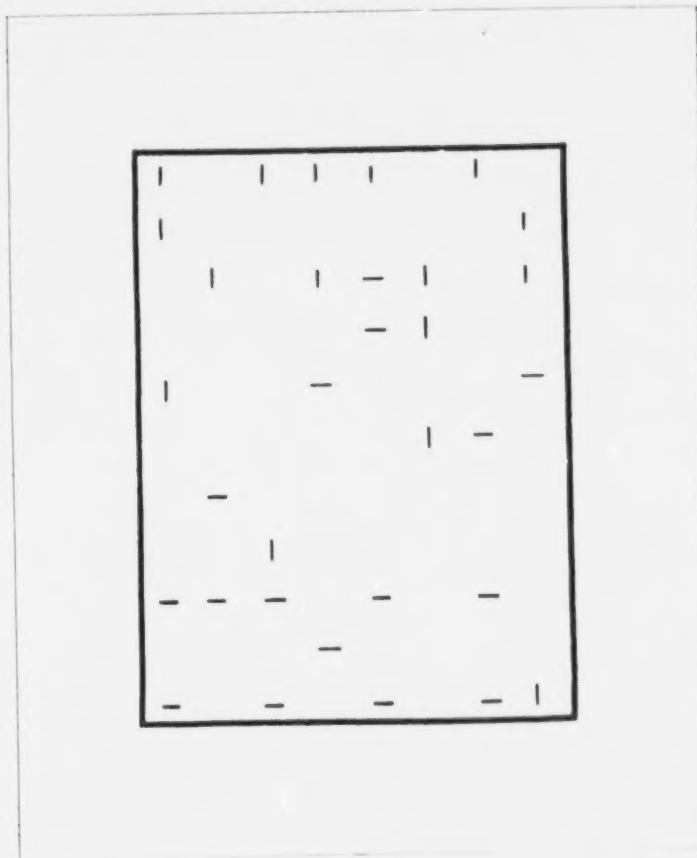
99

98

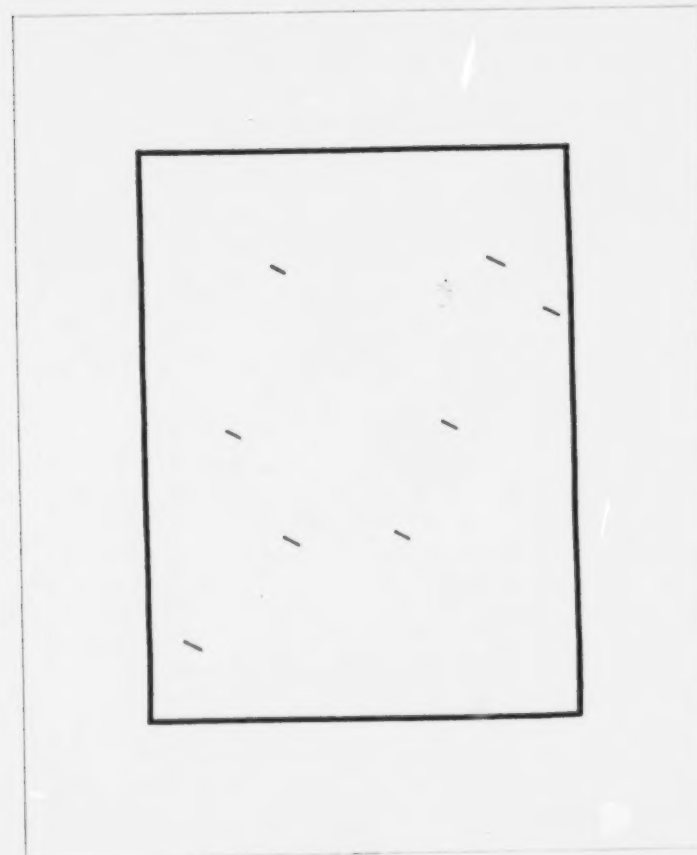
BEST COPY AVAILABLE

43

- Look at the art on pages 44 and 45.
31. Which pattern is an example of formal **balance**?
Mark **A**, **B**, **C**, or **D** on the answer sheet.

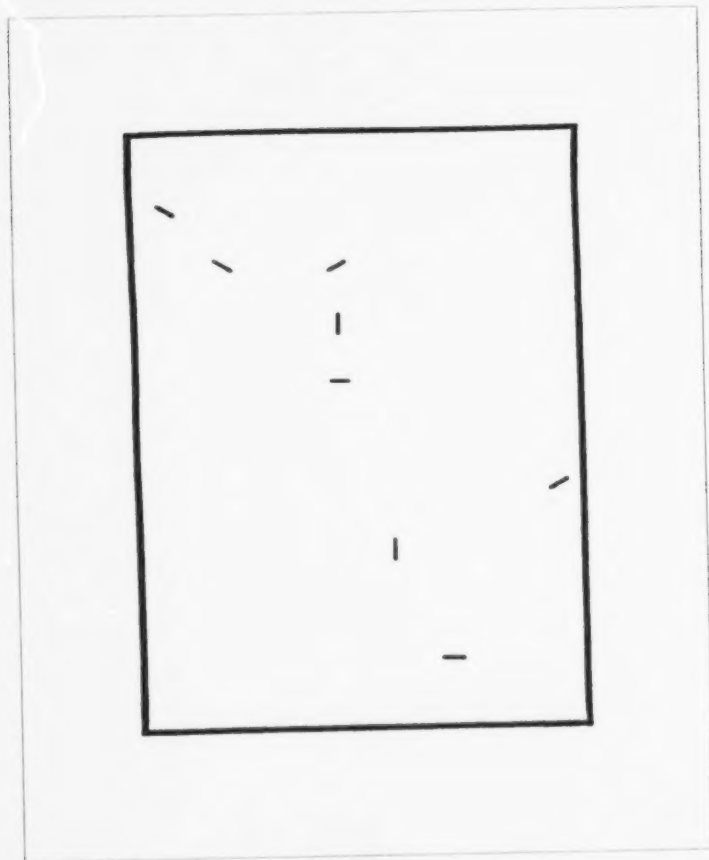


A



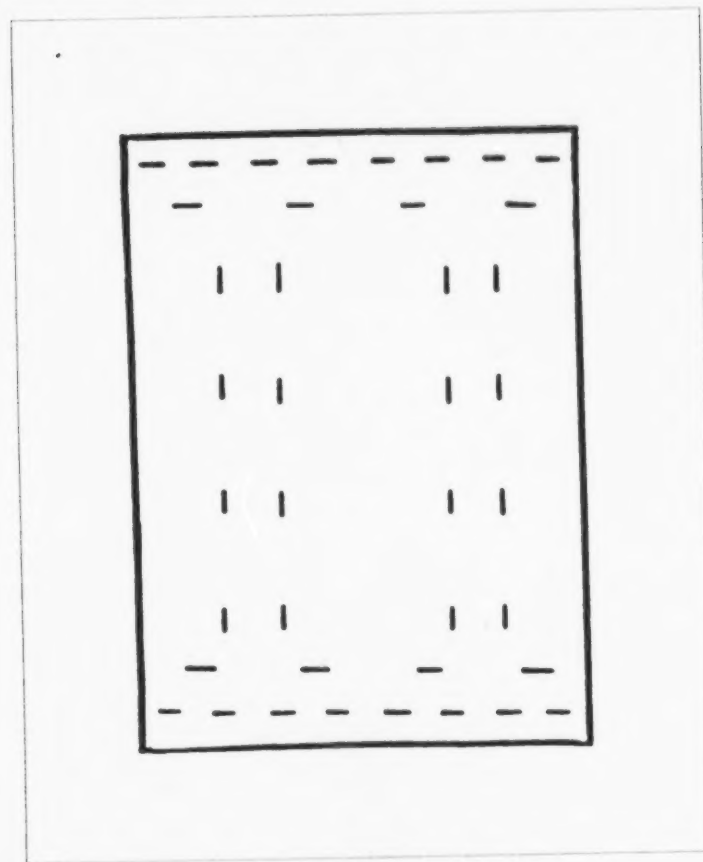
B

101



C

102

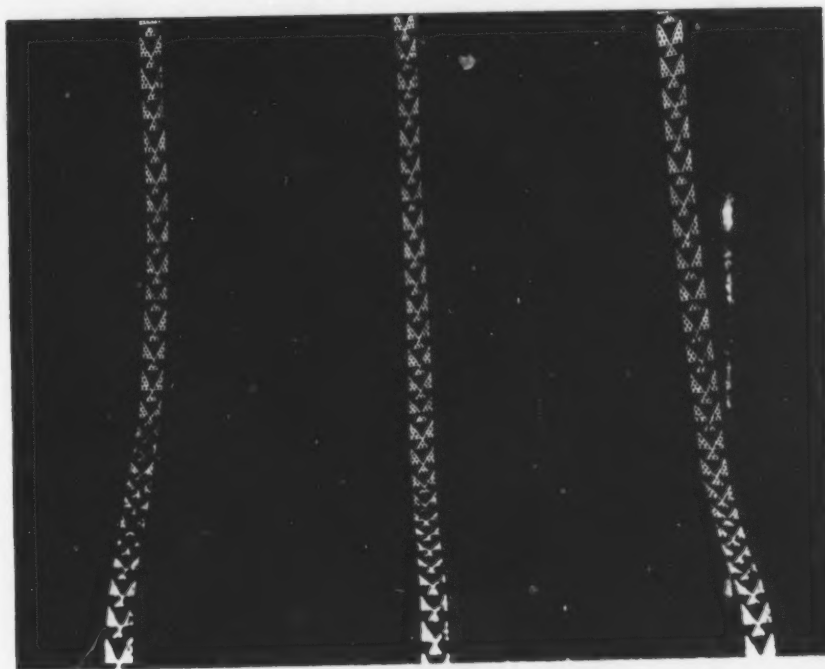


D

103

GO ON.

- Look at the art on pages 46 and 47.
32. Which artwork has a pattern that is repeated **over** and **over**? Mark **A**, **B**, **C**, or **D** on the answer sheet.
-

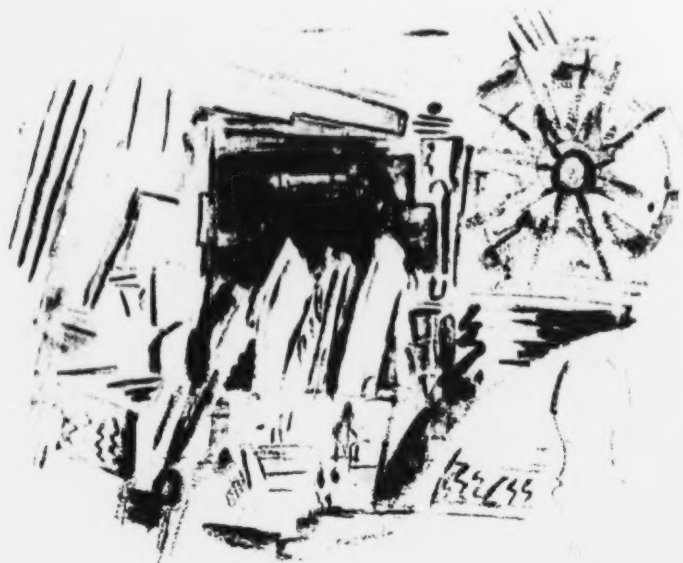


A



B

- Look at the art on pages 46 and 47.
33. Which one has a **quiet** feeling? Mark **A**, **B**, **C**, or **D** on the answer sheet. (**TEACHER NOTE:** Be sure that students look at the artworks on both pages.)



C



D

GO ON.

- Look at the artwork on pages 48 and 49.
34. Which one shows the most **pain**? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A



B

- Look at the art on pages 48 and 49.
35. Which one feels more **gentle** than the others?
Mark **A, B, C,** or **D** on the answer sheet.
(**TEACHER NOTE:** Be sure that students look at both pages.)



C



D

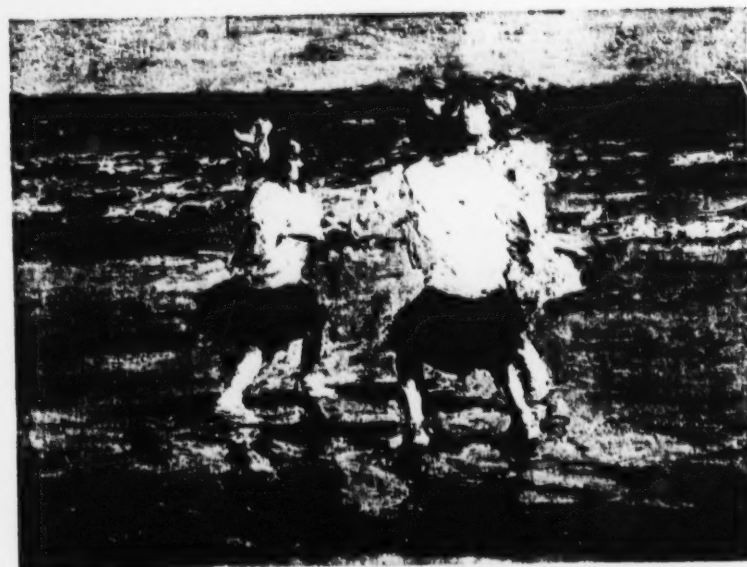
GO ON.

Look at the art on pages 50 and 51.

36. Which one has a **tired** and **sad** feeling? Mark **A**, **B**, **C**, or **D** on your answer sheet.



A



B



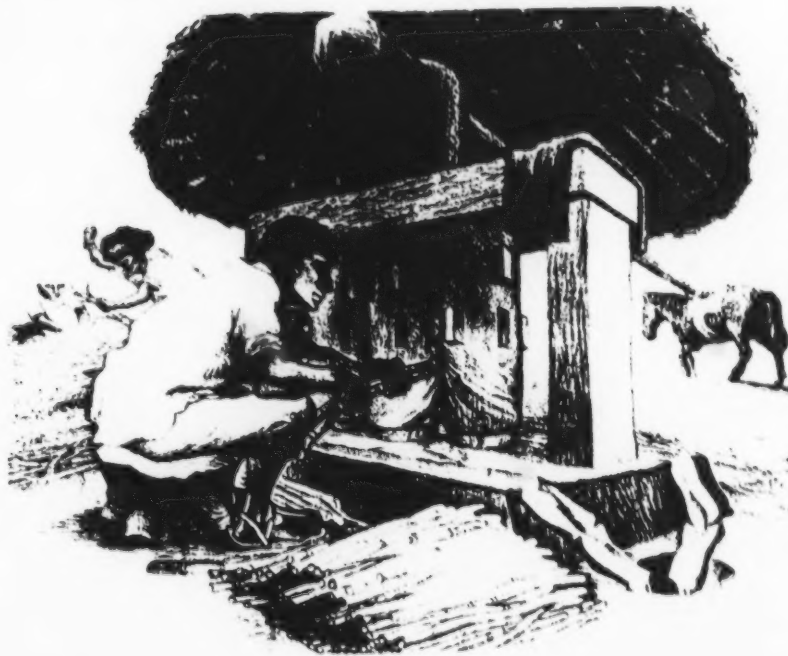
C



D

GO ON.

- Look at the drawings on pages 52 and 53.
37. Which drawing has many **graceful** curves? Mark **A**, **B**, **C**, or **D** on the answer sheet.



A

116



B

117

Look at the art on pages 52 and 53.

38. In which drawing does the artist use **short** lines to give a feeling of action? Mark **A, B, C,** or **D** on the answer sheet. (TEACHER NOTE: Be sure that students look at the art on both pages.)



C



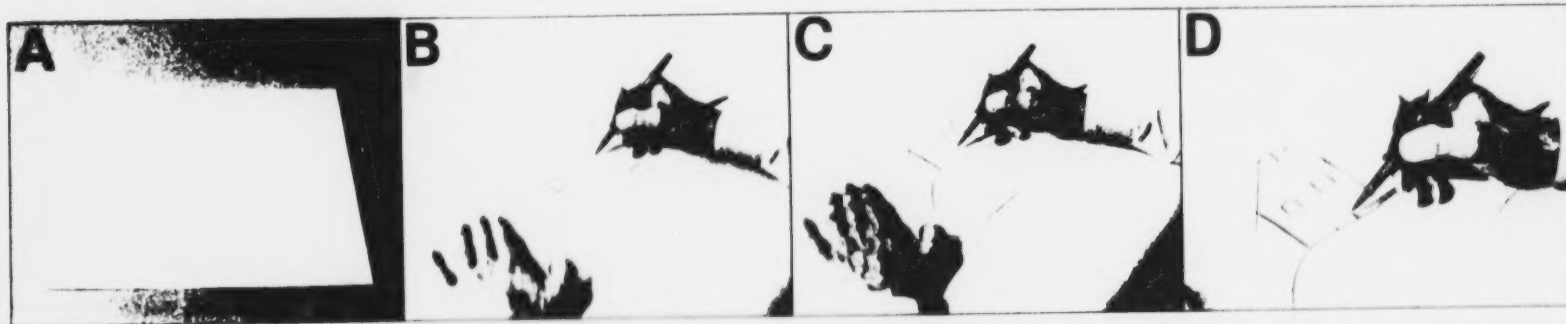
D

STOP HERE.

119

PART III

TEACHER DIRECTIONS: Read the following passage to students. "This section of the test asks you to think about how art is made. I will read question number **39** at the bottom of page 55 to you. When I finish, mark **A, B, C,** or **D** on the answer sheet." After all students mark their response, review the correct answer with them. You may ask them to read the rest of the questions themselves or you may read the questions to them.



SAMPLE ITEM: 39. These pictures show someone :

- A. drawing
- B. painting
- C. reading
- D. printing

Mark **A, B, C,** or **D** on the answer sheet.

STOP HERE.

BEGIN PART III HERE.

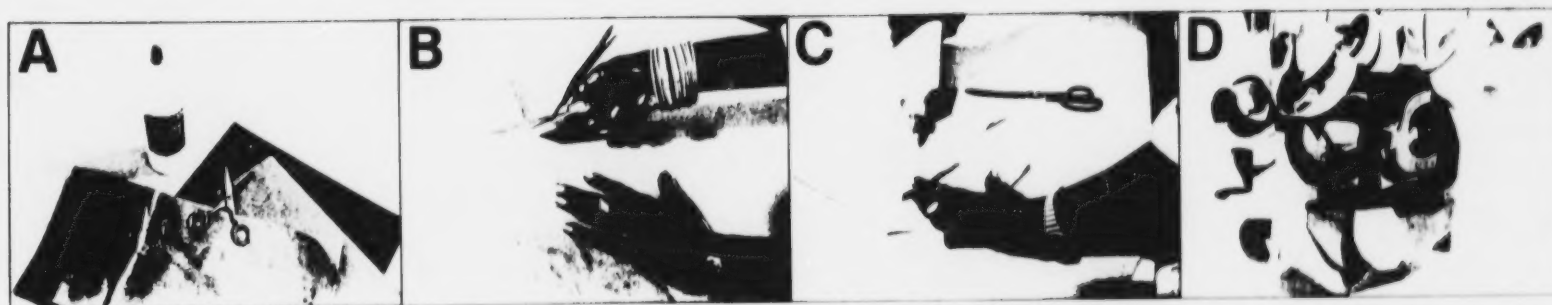


40. These pictures show someone making a

- A.** print
- B.** drawing
- C.** painting
- D.** watercolor

Mark **A**, **B**, **C**, or **D** on the answer sheet

GO ON.



41. These pictures show paper being

- A. cut, pasted, and rolled
- B. carved, split, and taped
- C. painted, clipped, and torn
- D. printed, blocked, and punched

Mark **A**, **B**, **C**, or **D** on the answer sheet

GO ON.



42. These pictures show someone making a

- A. paper print.
- B. wood carving.
- C. finger painting.
- D. clay model.

Mark **A**, **B**, **C**, or **D** on the answer sheet.

STOP HERE.

CREDIT PAGE

PAGE(S)	TITLE	ARTIST	COURTESY OF
4-17, 55-58	<i>Photography by</i>	Ted J. Koston	Chicago Public Schools
22 A	<i>Lady in a Garden, c. 1912</i>	Frederick C. Frieske	Terra Museum of American Art
22 B	<i>Portrait of a Lady in Green, c. 1910-15</i>	Thomas Wilmer Dewing	Terra Museum of American Art
23 C	<i>Portrait of Harriet, n.d.</i>	Jorathan A. Bartlett	Terra Museum of American Art
23 D	<i>Portrait of a Lady in a Blue Dress, 1763</i>	John Singleton Copley	Terra Museum of American Art
24 A	<i>Devil Mask, 1988</i> <i>Purepecha Indigenous Group, Tocuaro, Michoacán</i>	Juan Orta	Mexican Fine Arts Center-Museum
24 B	<i>Kalounna in Frogtown, 1986</i>	Jamie Wyeth	Terra Museum of American Art
25 C	<i>The Wedding, n.d.</i>	James Brunson	DuSable Museum of African American History and Art
25 D	<i>La Siega, 1988</i>	Roman Villareal	Mexican Fine Arts Center-Museum
26 A	<i>Lioness, n.d.</i>	Jan Spivey Gilchrist (Photographed by Ted Koston)	DuSable Museum of African American History and Art
26 B	<i>Horse in Motion, 1979</i>	Robert J. Johnson (Photographed by Ted Koston)	Chicago Public Schools Bureau of Art Education
27 C	<i>The Piano Player in Concert, n.d.</i>	Will Hancock (Photographed by Ted Koston)	DuSable Museum of African American History and Art
27 D	<i>African Ibex, n.d.</i>	Unknown (Photographed by Ted Koston)	DuSable Museum of African American History and Art
28 A	<i>Flower Forms, 1917</i>	Charles Sheeler	Terra Museum of American Art
28 B	<i>Rue du Singe Qui Peche, 1921</i>	Charles Demuth	Terra Museum of American Art

PAGE(S)	TITLE	ARTIST	COURTESY OF
29 C	<i>Highway, 1953</i>	George Tooker	Terra Museum of American Art
29 D	<i>Self-Portrait, n.d.</i>	Marta Chavez	Mexican Fine Arts Center-Museum
30 A	<i>Orchids and Hummingbirds in a Brazilian Jungle, c. 1871-72</i>	Martin Johnson Heade	Terra Museum of American Art
30 B	<i>The Visit, 1899</i>	Lilla Cabot Perry	Terra Museum of American Art
31 C	<i>Mrs. Hassam and Her Sister, 1889</i>	Frederick Childe Hassam	Terra Museum of American Art
31 D	<i>The Checker Players, 1938</i>	Milton Avery	Terra Museum of American Art
32 A	<i>Hand, 1987</i>	Unknown (Photographed by Ted Koston)	Franklin Fine Arts Academy Chicago Public Schools
32 B	<i>A Young Woman in a Spring Shower, 1765</i>	Suzuki Harunobu	Art Institute of Chicago
33 C	<i>Tribal Mask, n.d.</i>	Harriette Batts (Photographed by Ted Koston)	DuSable Museum of African American History and Art
33 D	<i>Clown Face, 1986</i>	Ursulla Malczyk (Photographed by Ted Koston)	Franklin Fine Arts Academy Chicago Public Schools
34 A	<i>Blossoms at Giverny, 1891</i>	Theodore Robinson	Terra Museum of American Art
34 B	<i>Portrait of a Girl in a Red Dress, n.d.</i>	Ammi Phillips	Terra Museum of American Art
35 C	<i>Fruit Piece: Apples on Tin Cups, 1864</i>	William Sidney Mount	Terra Museum of American Art
35 D	<i>Mother and Child Reading, c. 1885</i>	Francis Coates Jones	Terra Museum of American Art
36 A	<i>Sunday Afternoon on the Island of La Grande Jatte, 1884-1886</i>	Georges Seurat	Art Institute of Chicago
36 B	<i>The Wedding March, 1892</i>	Theodore Robinson	Terra Museum of American Art
37 C	<i>The Cider Mill, 1880</i>	John George Brown	Terra Museum of American Art

PAGE(S)	TITLE	ARTIST	COURTESY OF
37 D	<i>Bucks County Barn, 1940</i>	Charles Sheeler	Terra Museum of American Art
38 A	<i>Fruit Piece: Apples on Tin Cups, 1864</i>	William Sidney Mount	Terra Museum of American Art
38 B	<i>Harvest of Cherries, 1866</i>	Robert Spear Dunning	Terra Museum of American Art
39 C	<i>Double Portrait of Mary Cary and Susan Elizabeth Johnson, 1848</i>	William Matthew Prior	Terra Museum of American Art
39 D	<i>Purple and Green Leaves, n.d.</i>	Helen Torr	Terra Museum of American Art
40 A	<i>Portion of Coffin Front Haida people, 19th century, A.D. Queen Charlotte Island, British Columbia</i>	Museum archives #A97609	Field Museum of Natural History
40 B	<i>Wooden Ceremonial Image Quinault people, Northwest Coast, n.d.</i>	Museum archives #90956	Field Museum of Natural History
41 C	<i>Carved Dish, n.d. Bella Coola people, Northwest Coast, n.d.</i>	Museum archives #108249	Field Museum of Natural History
41 D	<i>Water Basket, 19th century, A.D. Havasupai people, Southwest, USA</i>	Museum archives #A106751	Field Museum of Natural History
42 A	<i>A Young Roman, c. 1907</i>	William Merritt Chase	Terra Museum of American Art
42 B	<i>Alice Dieudonnee, c. 1892</i>	William Merritt Chase	Terra Museum of American Art
43 C	<i>Strauberies, 1889</i>	William J. McCloskey	Terra Museum of American Art
43 D	<i>Shinnecock Hall, 1892</i>	William Merritt Chase	Terra Museum of American Art
44 A	<i>Visual Design No. 37 (Form A), 1986</i>	Artistic Judgment Project	Johnson O'Connor Research Foundation
44 B	<i>Visual Design No. 15 (Form B), 1986</i>	Artistic Judgment Project	Johnson O'Connor Research Foundation
45 C	<i>Visual Design No. 13 (Form A), 1986</i>	Artistic Judgment Project	Johnson O'Connor Research Foundation
45 D	<i>Visual Design No. 46, 1986</i>	Artistic Judgment Project	Johnson O'Connor Research Foundation

PAGE(S)	TITLE	ARTIST	COURTESY OF
46 A	<i>Persian Jajim, n.d.</i> <i>Ardabil, Iran</i>	Unknown	Shahin Naftchi-Ardebili
46 B	<i>Brace's Rock, Brace's Cove, 1864</i>	Fitz Hugh Lane	Terra Museum of American Art
47 C	<i>Brooklyn Bridge, on the Bridge, 1930</i>	John Marin	Terra Museum of American Art
47 D	<i>Blind Man's Bluff, 1814</i>	John Lewis Krimmel	Terra Museum of American Art
48 A	<i>Vendodora (Charcoal Vender), 1977</i>	Alfredo Zalce	Mexican Fine Arts Center-Museum
48 B	<i>Maternidad (Motherhood), 1969</i>	Federico Cantú	Mexican Fine Arts Center-Museum
49 C	<i>Zapata, 1932</i>	Diego M. Rivera	Art Institute of Chicago
49 D	<i>Mexico se Transforma en una Gran Ciudad . . . (Mexico Transforms itself into a Great City . . .), 1947</i>	Alfredo Zalce	Mexican Fine Arts Center-Museum
50 A	<i>Three Boys, n.d.</i>	John Rozelle	DuSable Museum of African American History and Art
50 B	<i>Ring Around the Rosy, n.d.</i>	Edward Henry Potthast	Terra Museum of American Art
51 C	<i>Stones, 1965</i>	Design and photography by Ted Koston	Chicago Public Schools
51 D	<i>Faces, n.d.</i>	Eddie Hudson (Photographed by Ted Koston)	DuSable Museum of African American History and Art
52 A	<i>Grinding Sugar Cane, 1965</i>	Alberto Beltrán	Mexican Fine Arts Center-Museum
52 B	<i>Self-Portrait, 1939</i>	Jesus Escobedo	Art Institute of Chicago
53 C	<i>Dormir (Sleep), 1932</i>	Diego M. Rivera	Art Institute of Chicago
53 D	<i>Proletarian Speaker (Orador Proletario), n.d.</i>	Leopoldo Méndez	Art Institute of Chicago

ITEM ANSWER KEY

PART I	ITEM NO.	KEYED ANSWER	ITEM NO.	KEYED ANSWER
	1. Sample Item	B	34.	D
	2.	D	35.	B
	3.	D	36.	D
	4.	A	37.	C
	5.	A	38.	D
	6.	C		
	7.	D	PART III	
	8.	B	39. Sample Item	A
	9.	C	40.	A
	10.	B	41.	A
	11.	C	42.	C
	12.	A		
	13.	C		
	14.	B		
	15.	B		
PART II				
	16. Sample Item	D		
	17.	D		
	18.	C		
	19.	C		
	20.	B		
	21.	B		
	22.	A		
	23.	A		
	24.	C		
	25.	D		
	26.	A		
	27.	A		
	28.	B		
	29.	C		
	30.	C		
	31.	D		
	32.	A		
	33.	B		

INDEX OF SAMPLE LEARNING OBJECTIVES AND ITEM NUMBERS FOR THE ILLINOIS STATE BOARD OF EDUCATION STATE GOALS FOR LEARNING

ITEM SEQUENCE NUMBER	SAMPLE LEARNING OBJECTIVE REFERENCE CODES FOR GRADE 3*
PART I	SAMPLE ITEM
1.	B6 for Goal 2
2.	B5 for Goal 2
3.	B4 for Goal 2
4.	A1 for Goal 1
5.	A3 for Goal 2
6.	B1 for Goal 2
7.	B1 for Goal 2
8.	B2 for Goal 2
9.	B2 for Goal 2
10.	B3 for Goal 2
11.	B2 for Goal 2
12.	B5 for Goal 2
13.	B7 for Goal 2
14.	B2 for Goal 2
15.	B2 for Goal 2
PART II	SAMPLE ITEM
16.	A6 for Goal 1
17.	A3 for Goal 1
18.	C1 for Goal 1
19.	C3 for Goal 1
20.	A5 for Goal 1
21.	A5 for Goal 1
22.	A5 for Goal 1

*Content descriptions for these codes appear in Appendix A.

**INDEX OF SAMPLE LEARNING OBJECTIVES AND ITEM NUMBERS
FOR THE ILLINOIS STATE BOARD OF EDUCATION
STATE GOALS FOR LEARNING (cont.)**

ITEM SEQUENCE NUMBER	SAMPLE LEARNING OBJECTIVE REFERENCE CODES FOR GRADE 3*
23.	B5 for Goal 1
24.	C2 for Goal 1
25.	D4 for Goal 1
26.	B3 for Goal 1
27.	F1 for Goal 4
28.	B3 for Goal 1
29.	A6 for Goal 1
30.	A2 for Goal 1
31.	B1 for Goal 1
32.	B2 for Goal 1
33.	D1 for Goal 1
34.	D2 for Goal 1
35.	D2 for Goal 1
36.	D1 for Goal 1
37.	A3 for Goal 1
38.	E2 for Goal 1
PART III	SAMPLE ITEM
39.	A1 for Goal 2
40.	A2 for Goal 2
41.	B1 for Goal 2
42.	

*Content descriptions for these codes appear in Appendix A.

CURRICULUM TAXONOMY BY ITEM MATRIX

TERMS	ARTISTIC TECHNIQUES	TOOLS	AFFECTIVE INTENT	COGNITIVE DEDUCTION	PERCEPTUAL SENSITIVITY
-------	------------------------	-------	---------------------	------------------------	---------------------------

PART I

Item
No.

1. SAMPLE ITEM

2.			X		
3.	X	X	X		
4.		X	X		X
5.	X				
6.		X	X		X
7.	X	X	X		
8.	X	X	X		
9.	X				
10.	X				
11.	X				
12.	X	X	X		
13.		X	X		
14.		X			
15.	X	X	X		

PART II

Item
No.

16. SAMPLE ITEM

17.					X
18.	X				X
19.	X				X
20.	X	X		X	

CURRICULUM TAXONOMY BY ITEM MATRIX (cont.)

	TERMS	ARTISTIC TECHNIQUES	TOOLS	AFFECTIVE INTENT	COGNITIVE DEDUCTION	PERCEPTUAL SENSITIVITY
21.	X					
22.	X					
23.	X				X	
24.	X	X			X	
25.	X	X		X		X
26.	X					X
27.	X					
28.						X
29.						X
30.						X
31.	X					
32.						X
33.				X		X
34.				X		X
35.				X		X
36.				X		X
37.	X					X
38.	X	X				X

PART III

Item
No.

39. SAMPLE ITEM

40.	X	X				
41.	X	X				
42.	X	X				

**APPENDIX A:
GRADE 3
SAMPLE LEARNING OBJECTIVES***

SAMPLE LEARNING OBJECTIVES FOR GOAL 1

- A1 Identify primary and secondary colors.
- A2 Recognize expressive and physical characteristics of color.
- A3 Identify simple movement and direction of line.
- A4 Recognize expressive characteristics of line.
- A5 Identify geometric, irregular, and natural shapes.
- A6 Recognize the qualities of texture.
- B1 Identify formal, informal, and radial balance.
- B2 Identify rhythm.
- B3 Identify similarities/differences in size, shape, color, and tone.
- B4 Identify opposites.
- B5 Discriminate between figure and ground.
- C1 Understand how choices of colors combine with other elements in that image.
- C2 Understand how choices of materials and media combine with other elements in that image.
- C3 Understand how choices of technique and tools combine with other elements in that image.
- D1 Relate the mood.
- D2 Understand the emotions communicated through facial expressions and actions.
- D3 Identify possible meanings of the image.
- D4 Understand how media choice conveys atmosphere.
- E1 Relate personal preference for a work of art in terms of the sensory, formal, and technical qualities.
- E2 Understand ways the sensory, formal, and technical qualities perceived in an art work interact to express ideas.

SAMPLE LEARNING OBJECTIVES FOR GOAL 2

- A1 Identify or demonstrate simple printing processes.
- A2 Identify or demonstrate paper construction processes such as curling, slotting, or folding.
- A3 Identify or demonstrate the process of printing on light-sensitive paper.
- B1 Identify or use basic drawing and painting tools.
- B2 Know or demonstrate how to work with a variety of tools.
- B3 Identify or use sculpting materials.
- B4 Identify or use common objects for printmaking.
- B5 Identify or use weaving and stitchery materials.
- B6 Identify or use materials as simple looms.
- B7 Identify found objects which can be used for jewelry.
- B8 Know or demonstrate how a simple camera works.

SAMPLE LEARNING OBJECTIVES FOR GOAL 4

- E1 Recognize universal emotions and experiences expressed in given visual images.
- F1 Identify given significant visual images.

*The sample learning objectives appear in *State Goals For Learning and Sample Learning Objectives: Fine Arts, Grades 3, 6, 8, 10, and 12* published by the Illinois State Board of Education, Department of School Improvement Services.